



ANIMALS AND HYBRIDS

BASEL 2022
CATALOGUE 27

OPENING

10 NOVEMBER 2022 2–8 p.m.

EXHIBITION

11–12 NOVEMBER 2022 11 a.m.–7 p.m.

13 NOVEMBER 2022 11 a.m.–5 p.m.

14 NOVEMBER–22 DECEMBER 2022

Mon–Fri 10 a.m.–12 noon and 2–6 p.m.

The gallery will be closed from 23 December 2022 until 15 January 2023.

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ANIMALS AND HYBRIDS

CATALOGUE 27

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1 A STATUETTE OF A STAG

L. 8.5 cm. Bronze, hollow cast.

Western Asia, Amlash, 1000–800 B.C.

CHF 3,800

The stag stands upright and gazes into the distance. His head is crowned by eight-pointed antlers. Small ears at the base of the antlers. Elongated muzzle with blunt end. The elegantly curved neck transitions into a slender body with an eyelet on the back, a central bar at the belly and flat hindquarters. The shape of the figure reflects that of the large, clay stag rhyta that were popular in the Amlash culture at the time. Right antler reattached and retouched. Votive statuette or pendant.

Formerly priv. coll. Munich before 2005.

For a statuette of a stag from the Amlash region that is similar in size and style, and also has an eyelet for suspension, cf. W. Seipel (ed.), 7000 Jahre persische Kunst. Meisterwerke aus dem Iranischen Nationalmuseum in Teheran (Basel 2003) 162 ff., no. 90 with illus. On similarly shaped rhyta, cf. Seipel, 163 ff., no. 95 with illus.



2 A STATUETTE OF A BULL

L. 11.3 cm. H. 9.8 cm. Clay, traces of white coating.

Cyprus, Late Bronze Age II, 1450–1200 B.C.

CHF 2,800

The bull stands on slightly splayed, powerful legs and looks straight ahead. Large, round head, cylindrical muzzle that is flattened at the front, powerful horns with protruding, deeply notched ears behind them. The eyes were applied separately and stamped with the circular stick. The dewlap is pinched out of the neck and forms a slightly off-centre ridge. The tail rests against the flat hindquarters. Fine drill hole in the mouth. Tips of both horns slightly worn. Surface discoloured. Votive statuette.

From the estate of the Swiss art dealer and collector Elsa Bloch-Diener (1922–2012), Bern, acquired between 1968 and 1983.

Stylistically related to a statuette of a bull in the Metropolitan Museum of Art, New York, inv. no. 74.51.825 (online). Likewise, three bull rhyta, some with handles from the Coll. Ohnefalsch-Richter. These specimens are similar with regard to their posture, the modelling of the eyes with a circular stick, and the ridge-shaped dewlap. Cf. S. Brehme et al., *Ancient Cypriote Art in Berlin* (Nicosia 2001) 49 ff., nos. 27–28, 30 with illus.



3 **A KOHL VESSEL IN THE FORM OF AN IBEX**

H. 12 cm. Obsidian.

Bactrian, 2nd mill. B.C.

CHF 6,000

The body of this vessel for cosmetics is sculpted in the form of a sturdy ibex standing on four short legs. A slender cylindrical spout rises up from the rump. The animal's stylised head is crowned by elongated horns that curve backwards and form a ring around the spout. The face of the ibex is rendered schematically in relief with large, prominent eyes. Two fissures through each horn, another fissure through the spout. Rim of spout lost. Two feet slightly worn.

Formerly priv. coll. Guy Weill-Goudchaux, Germany, acquired between 1970 and 1995. Thereafter, by descent in the family.



4 **A LION BOWL WITH HANDLE**

L. 12.5 cm. Black steatite.

Near Eastern, ca. 9th–8th cent. B.C.

CHF 6,800

Bowl with profiled rim held in the paws of a lion. The body of the feline continues into the partly preserved tube, which may have been attached to a vessel. The oil or other liquid contained in this vessel would have been able to flow through a narrow channel in the protome and out of the lion's mouth into the bowl. The deep eye sockets with central drill hole were originally inlaid; details incised; exterior of bowl polished. Traces of abrasion in the interior of the bowl. Groove in the right foreleg, part of the tube's rim lost. The bowl was probably used in religious rituals.

From the estate of the Swiss art dealer and collector Elsa Bloch-Diener (1922–2012), Bern, acquired between 1972 and 1985.

For a lion closely related in style and posture, and with a similar mane composed of cross-hatched diamonds, cf. a bowl in the Metropolitan Museum of Art, New York, inv. no. 61.98 (online). In terms of posture and stylistic design it is related to a richly ornamented bowl in the British Museum, London, inv. no. 1956.0211.1 (online).



5 A MACE HEAD WITH BULLS

H. 6.3 cm. White stone with reddish veining and black inclusions.

Near Eastern, Sumerian, Jemdet Nasr Period, 3100–2900 B.C.

CHF 86,000

The almost cylindrical mace head is domed at the top and tapers towards the base. It is adorned by three bulls in high relief that stride to right whilst turning their heads frontally. Their deeply drilled eyes were probably originally inlaid with a different material. The sculptor denoted the anatomical details and powerful musculature by incision and drilling. Above and below the figural scene, the surface of the weapon is offset and smoothed. Large vertical perforation for the handle. One bull's mouth and one horn slightly worn. Minor chips to upper edge. Otherwise intact. Some traces of corrosion.

Formerly priv. coll. Guy Weill-Goudchaux, Germany, acquired between 1970 and 1995. Thence by descent in the family.

A mace head from the Jemdet Nasr period in relief is related in form: Musée du Louvre, Paris, inv. no. AO 2349 (online). The bulls on a bowl from the Coll. Elie Borowski are related in style, cf. O. White Muscarella (ed.), *Ladders to Heaven. Art Treasures from the Lands of the Bible*, cat. Toronto (Toronto 1981) 58 f., no. 9 with illus. For stylistic parallels with figural handles and distinctively drilled eyes on stamp seals of the period, cf. White Muscarella, 60, no. 11 with illus.



6 A LION BOWL WITH HANDLE

L. 12.5 cm. Brown steatite.

Near Eastern, ca. 9th–8th cent. B.C.

CHF 6,000

Round, shallow bowl with profiled rim held in the paws of a lion. The body of the feline continues into the partly preserved tube, which may have been attached to a vessel. The oil or other liquid contained in this vessel would have been able to flow through a narrow channel in the protome and out of the lion's mouth into the bowl. The deep eye sockets were originally inlaid; details incised. The underside of the bowl is decorated with bands with engraved lines arranged to form a cross. Traces of abrasion in the interior of the bowl. A small fragment of the rim reattached. The bowl was probably used in religious rituals.

From the estate of the Swiss art dealer and collector Elsa Bloch-Diener (1922–2012), Bern, acquired between 1972 and 1985.

For a lion closely related in style and posture, and with a similar mane composed of cross-hatched diamonds, cf. a bowl in the Metropolitan Museum of Art, New York, inv. no. 61.98 (online). In terms of posture and stylistic design it is related to a richly ornamented bowl in the British Museum, London, inv. no. 1956.0211.1 (online).



7 **A BEAR'S HEAD AMULET**

D. 2.3 cm. Quartz.

Egyptian, Middle Kingdom, 11th–12th Dynasty, 2000–1800 B.C.

CHF 1,200

The bear's slightly protruding eyes look straight ahead. Blunt, round muzzle with a groove for the mouth. The bar behind the forehead ends in small, pointed ears and is offset from the round back of the head by a groove. A transverse drilled hole makes it possible to wear the piece as an amulet. Intact.

Formerly Pierre Bergé & Associés, 28.4.2007, lot 532.

Cf. an amulet in the Musées royaux d'Art et d'Histoire, Brussels (inv. no. E1849).



8 A RELIEF FRAGMENT WITH A VULTURE'S HEAD

W. 4 cm. Limestone.

Egyptian, Late Period, 26th Dynasty, 7th–6th cent. B.C.

CHF 6,000

Small, finely sculpted fragment with the head of a vulture in relief, probably from one of the large necropoleis in El-Assasif, Thebes, which were built by administrative officials of the highest rank during the Late Period. For the decoration of their tombs, they referred back to the past periods of Egypt's greatness and the reliefs were often executed in a deliberately archaic style.

Formerly Coll. Francisca Zijlstra, Beek, The Netherlands.

Cf. I Gamer-Wallert, Vermerk: Fundort unbekannt. *Ägyptologische Entdeckungen bei Privatsammlern in und um Stuttgart* (Tübingen 1997), 101–131.



9 A LION BOWL WITH HANDLE

L. 12.5 cm. Black steatite.

Near Eastern, ca. 9th–8th cent. B.C.

CHF 6,000

Bowl with profiled rim and broad groove below the rim held in the paws of a lion. The body of the feline continues into the partly preserved tube, which may have been attached to a vessel. The oil or other liquid contained in this vessel would have been able to flow through a narrow channel in the protome and out of the lion's mouth into the bowl. The deep eye sockets were originally inlaid; details incised; exterior of bowl polished. Minor traces of abrasion in the interior of the bowl. A fragment of the tube's rim lost; fissure on the underside of the lion's body that reaches to the vessel's wall. Rim of bowl slightly worn. The bowl was probably used in religious rituals.

From the estate of the Swiss art dealer and collector Elsa Bloch-Diener (1922–2012), Bern, acquired between 1972 and 1985.

For a lion closely related in style and posture, and with a similar mane composed of cross-hatched diamonds, cf. a bowl in the Metropolitan Museum of Art, New York, inv. no. 61.98 (online). In terms of posture and stylistic design it is related to a richly ornamented bowl in the British Museum, London, inv. no. 1956.0211.1 (online).



10 **A SQUATTING BABOON**

H. 21 cm. Limestone, traces of grey-white coating.

Egyptian, Middle Kingdom, ca. 2137–1781 B.C.

CHF 9,500

Statuette of a squatting sacred baboon. He turns his head to stare at the beholder with his large eyes. The sculptor simplified the baboon's shape so that it reflects the ideal type. The object he held in his arms is lost. The beginnings of the left arm and the legs except for the feet are preserved. Slightly worn. The sacred baboon played an important role in the religion and magic of the ancient Egyptians from late prehistory onwards. His dignified appearance, learning capabilities and intelligence soon made him an animal sacred to the god of wisdom, Thot.

Formerly Coll. Prof. Hans Dahn (1919–2019), Lausanne, acquired 1956 in Basel.

Up to the Middle Kingdom, sacred baboons were found in Egypt itself. Afterwards, they were imported from Nubia or Punt on the Somalian coast. On the meaning of the baboon, cf. E. Hornung-E. Staehelin (ed.), *Skarabäen und andere Siegelamulette aus Basler Sammlungen. Ägyptische Denkmäler in der Schweiz* 1 (Mainz 1976) 106.



11 A STATUETTE OF A STANDING MONKEY

H. 5.8 cm. Clay, reddish brown and white coating.

Egyptian, Ptolemaic, 4th–1st cent. B.C.

CHF 2,800

The monkey stands on a rectangular plinth and looks straight ahead. Its tail is curled up above its hindquarters. The large, robust body contrasts with the small head with its finely modelled details. The ears lie close to the head. Traces of a white and reddish brown coating. Root of tail partially restored, otherwise intact. Old inv. No. “51” on the base of the plinth.

Formerly priv. coll. Baden-Württemberg, Germany, formed since ca. 1930. Thereafter priv. coll. Saarland, Germany.



12 AN AMULET WITH SEKHMET ENTHRONED

H. 5 cm. Light blue faience, details in dark blue.

Egyptian, Late Period, 26th–30th Dynasty, 664–341 B.C.

CHF 950

The lion-headed goddess is seated on an open-work throne with a low backrest. The throne is decorated with a representation of Nehebkau, a snake-shaped tutelary god, and an arch. As is customary, the goddess wears a close-fitting dress. Her lion's face and mane are rendered in great detail. She holds a naos sistrum in her right hand. A loop for suspension at the back of the head. Underside of the base hollow. Beginnings of left arm preserved. Backrest and base slightly worn.

Formerly Coll. F. Schwarz, Canton Zurich, Switzerland.

The meaning of the Sekhmet amulet is revealed by the sistrum held by the goddess. The sistrum is a type of rattle that was used to appease the goddess during worship. The lion's head indicates the goddess' dangerous character, but the sistrum shows that she has been appeased and is exercising her positive powers. Cf. S. Schoske - D. Wildung, *Gott und Götter im Alten Ägypten*, cat. Berlin (Mainz 1992) 86 f., no. 59 with further examples.



13 AN AMULET OF THE GOD BES

H. 4.1 cm. Green faience.

Egyptian, Ptolemaic, 3rd cent. B.C.

CHF 800

The popular, apotropaic deity Bes is represented as a dwarf with a grotesque face and fat belly. He wears a high feather crown, of which only the lower section is preserved. Beginnings of left arm and thighs preserved. Base of feather crown slightly worn. Surface partially abraded.

Formerly Gautier-goxe-belaisch, Enghien Hotel Des Ventes, Auction 2.6.2002, lot 74.

The apotropaic god Bes protects those who are sleeping, pregnant, in childbed or newly born. He is also the god of festivities and dance. His image is therefore frequently found in domestic environments, for instance in women's quarters, at the head end of beds and on neck supports. For the style, cf. a fairly large, green-glazed amulet of Bes in a Swiss private collection: A. Wiese - M. Page-Gasser, *Ägypten. Augenblicke der Ewigkeit. Unbekannte Schätze aus Schweizer Privatbesitz*, cat. Basel (Basel/Mainz 1997) 299 f., no. 206 with illus.



14 **A STATUETTE OF A SEATED CAT**

H. 12 cm. Bronze, hollow cast.

Egyptian, Late Period, 26th–30th Dynasty, ca. 664–332 B.C.

CHF 22,000

The cat sits proudly erect, its tail coiled around its paws. Its beautiful contours are shown to advantage when viewed in profile. The tapering head with upright, engraved ears is typical of the African wildcat. The eyes, nose and muzzle are carefully modelled. The right ear was originally adorned with a gold earring. Angular and circular recesses below the forepaws and the buttocks to attach the statuette. Lacuna on the right below the root of the tail. Tip of tail and some small lacunae in the left ear restored. A fine drill hole through the left ear. Votive statuette.

Formerly priv. coll. David and Judy Starling, England; acquired 1996 from Ariele Klein, Jerusalem.

Most Egyptian bronze cats date from the Late Period. As the animal sacred to the sun god Ra and to the goddess of regeneration Hathor, however, the cat was already of importance in the New Kingdom. From ca. 1000 B.C. onwards, the cat was the image par excellence of the appeased goddess, who was symbolized by the cat-goddess Bastet. Cf. A. Wiese - M. Page-Gasser, *Ägypten. Augenblicke der Ewigkeit. Unbekannte Schätze aus Schweizer Privatbesitz*, cat. Basel (Basel/Mainz 1997) 274 ff., nos. 185–186 with illus.







15 **A RELIEF WITH A BARN OWL**

H. 10.7 cm. Stucco.

Egyptian, Late Period or Ptolemaic, ca. 664–150 B.C.

CHF 5,800

The owl looks at the beholder from deep set, circular and watchful eyes. Its imposing, strong beak with an offset, smooth tip reaches far down its face, which is framed by a heart-shaped face veil. The feathers of the veil as well as the fine plumage above the beak are individually rendered with finest incisions. The lower edge of the ruff is fluffy. Top of head, neck and reverse smoothed. The relief is broken diagonally at the neck.

Formerly priv. coll. N. O., New York, NY.

The limestone relief of a barn owl from Saqqara in the Oriental Institute of the University of Chicago, inv.-no. E17972 (online) is very similar in size and style. The rendering of the eyes, the beak and the face veil is closely comparable. Traces of the original polychromy preserved.



16 AN ALABASTRON WITH FELINE AND OWL

H. 9.1 cm. Clay, brown and matt red glaze.

Greek, Corinthian, late 7th–early 6th cent. B.C.

CHF 5,800

A powerfully built feline striding to the right dominates the vase. Opposite, an owl. Both turn their heads to gaze frontally. Incised rosettes of various sizes in the interstices. Pierced handle for suspension. Tongue pattern on upper surface of lip-plate and at neck; dots around rim; conjoined rays at base. Added red and incision used for anatomical detail. Slightly worn. A small area of surface loss filled in next to the owl's head. Body of vessel intact. Surface slightly abraded.

Formerly priv. coll. N. Pellaton, Bienne, Switzerland; acquired from Münzen und Medaillen A.G. 12.3.1978. Thereafter by descent in the family. Published: Jean-David Cahn AG, Tiere und Mischwesen, catalogue 11, 1999, no. 28 with illus.

For the style and painting, especially the incisions for the anatomical details of the animals, cf. two alabastra from Taranto (20685) and Delos (447) in: D. A. Amyx, Corinthian Vase Painting of the Archaic Period (Berkeley, Los Angeles, London 1988) 88 ff., pls., 39,1; 41,2.



17 **A CUP WITH CONICAL NECK AND RAM PROTOME**

Dm. max. 13.5 cm. Clay.

Eastern Central Europe, Early Iron Age, 7th–6th cent. B.C.

CHF 12,800

Tripartite vessel with tapering neck and slightly flaring rim. Offset, rounded shoulder. Conical lower section. At the transition to the shoulder, the neck is decorated by encircling grooves. On three sides of the body a boss below semi-circular grooves. In each of the interstices two antithetical groups of parallel grooves form a chevron (German: Sparren). The handle is decorated with longitudinal grooves. A spout in the shape of a ram protome emerges from the vessel's belly. The ram has horns that curve forwards. The eyes and mouth are drilled and serve as spout. Typical cup of the late phase of the Bronze Age Lusatian Culture or of the period immediately afterwards. The variant with a ram protome that serves as spout is extremely rare. The vessel was probably used during ceremonies. Reassembled from large fragments. One fairly large fragment and a few smaller ones at the neck restored.

Formerly Coll. Dr. Siegfried Zimmer, ca. 1950. Label with inv. no. "262" and findspot: "Petschkendorf". A second label with: "Schlesien".

Cf. K.C. Rebay, *Hallstattzeitliche Grabfunde aus Donnerskirchen*. *Burgenländische Heimatblätter* 67/4, 2005, 165–210.



18 **A LAMP WITH A BULL'S HEAD**

H. 17 cm. Wrought iron.

Scythian, North West Caucasus, 1st–2nd cent. A.D.

CHF 3,800

At one end of the large, bowl-shaped lamp the sides are squeezed together to form a nozzle for the wick. The high handle curves inwards and ends in a stylised bull's head applique. The bull's flat head has a drill hole in its middle and a hook is attached to the rounded muzzle. At the transition to the handle, two elegant S-shaped horns curve upwards. The base of the lamp is concave. It comes with its original chain composed of six links connected by hooks and loops. The surface of the exterior and interior is heavily corroded in some places. Intact.

Formerly Gerhard Hirsch Nachfolger, Munich, Auction 254, 13.2.2008, lot 412.

The shape of the lamp and nozzle is reminiscent of Phoenician and Punic bowl-shaped oil lamps. Cf. H. Menzel, *Antike Lampen im Römisch-Germanischen Zentralmuseum*, Cat. Mainz (Mainz 1969) 9 ff., fig. 1. For the bull's head applique, cf. a candelabrum with three similar heads in the Museum Krasnodar, inv. no. KM-9700/482, from the region of Krasnodar in the Northwestern Caucasus by the Black Sea, cf. V. Schiltz (ed.), *L'or des Amazones, Peuples nomades entre Asie et Europe*, Cat. Paris (Paris 2001) 58 f., no. 311 with illus.



19 THE NECK OF A LARGE JUG WITH WATERFOWL

H. 23.4 cm (including handle). Light red clay, dark brown glaze.

Greek, Attic, Late Geometric IIa, 740–720 B.C.

CHF 8,800

The flaring neck with a wide strap handle is decorated with three friezes framed by double or triple lines. At the top, waterfowl stand to left with their necks stretched upwards and dotted rosettes. In the middle, an energetic, hatched wave-band. Below, waterfowl standing to right and circles. At the top section of the shoulder metopes, a large, hatched maeander and zig-zags. The strap handle is decorated with crosses enclosed by squares. A short bar connects it with the neck. The dotted, raised borders of the handle partially preserved. Below the handle inv. nos. written in pencil “N 1537”, “N 437”. Slightly worn; inside with traces of sintering.

Formerly Coll. Mme P., Paris.

For the shape of the jug and the decorative raised borders of the handle, cf. Athens, National Museum, inv. no. 16022. 14411, in: J. N. Coldstream, *Greek Geometric Pottery* (London 1968) 67 ff., pls. 12 d; 13 a, c. For the style of the waterfowl friezes, cf. a jug in the British School of Athens, inv. no. A 305, in: Coldstream, pl. 13 a, and a jug from Würzburg, inv. no. H 5171, in: E. Simon, *Die griechischen Vasen* (Munich 1976) 32, no. II with illus. A related hatched wave-band decorates a kantharos in the Staatlichen Antikensammlungen, Munich, inv. no. 8501, cf. Simon, 31 f., no. 6 with illus.



20 **A LARGE OINOCHOE WITH ANTILOPES**

H. 39.1 cm. Light red clay, dark brown glaze.

Greek, Attic, Late Geometric IIa, ca. 740 – 730 B.C.

CHF 66,000

Oinochoe with ovoid body, short neck, trefoil mouth and strap handle. Bands of decoration surround the body, from bottom to top: bands, zigzag, checkerboard, hatched upright triangles, and a maeander. Three metopes on shoulder: two with reclining antelopes, an eight-pointed star, and hatched triangles, the third with dotted grid. A maeander around the neck and dots along the trefoil rim. Tripartite handle, with five dotted crosses enclosed by squares; dots along the raised borders. Surface somewhat abraded. One side slightly redder due to the firing process. This side lightly retouched; opposite side more significantly retouched, with little original surface exposed. Minor surface loss on belly. Reassembled from large fragments.

Formerly Coll. O. Schwarzwälder, Germany, since the 1980s.

Decoration, treatment of shape, and handles strongly reminiscent of a large amphora in the Toledo Museum of Art (inv. 1926.43) related to the Subdipylon Group by J. N. Coldstream. Cf. also a large amphora in the Rijksmuseum Leiden, inv. no. I.1909. Cf. J. N. Coldstream, *Greek Geometric Pottery. A survey of ten local styles and their chronology* (London 1968) 55 ff., pl. 11 a–b.







21 A BLACK-FIGURE OINOCHOE ATTRIBUTED TO THE GELA PAINTER

H. 23.4 cm (including handle). Clay, white and red paint.

Greek, Attic, 500–490 B.C.

CHF 23,000

An oinochoe (pouring vessel for wine) with lively symposium scene around the belly. Three bearded and wreathed figures recline on cushions beneath an arbor of vigorous grape vines (perhaps Dionysos and his followers). Beneath the handle, two satyrs, their tails echoing the profile of the upswung handle, tend to a small fire. Low foot, trefoil mouth, and strikingly elongated body; rare use of white-ground and unusual “recurved” ivy on shoulder - all quirks known in the wide-ranging oeuvre of the Gela Painter (and potter). Slight areas of misfiring. Handle and part of the rim reattached.

Formerly priv. coll. K. A., Riehen, Switzerland; acquired at Auktion Koller 33, no. 4185, May 1975. Thereafter by descent in the family.

TL test available. - Symposia with Dionysos were a favourite subject of the Gela Painter. For the shape of the vessel and the drawing, cf. C. Kesser Barcellos Dias, *O Pintor de Gela*, Diss. Sao Paulo 2009, 56, fig. 31, cat. no. 223 (ivy tendrils), cat. nos. 109, 182 (shape of vase), cat. nos. 29, 229 (drawing).



22 **A LARGE KOTYLE WITH ANIMAL FRIEZE**

Dm. lip 20 cm. Clay, bucchero.

Etruscan, 630–600 B. C.

CHF 3,600

Thin-walled drinking vessel with arched handles and an incised animal frieze below the flaring rim with a zigzag and wave-band. One side is decorated with two grazing stags to right, followed by a boar. On the other side, a stag followed by a second one, of which only the muzzle is preserved. Long lines and short dashes are used to represent the animals' contours and fur. Snake-shaped ornaments under the handles. With this decoration as well as the fine encircling lines and vertical grooves below the frieze, the potter imitated the relief decoration of bronze vessels. At the same time, the frieze with animal figures and filling ornaments is also reminiscent of Corinthian ceramics. Reassembled. Foot, some large fragments of the body and the lip restored without incision and retouched.

Formerly priv. coll. K. A., Riehen, Switzerland. Thence by descent in the family.

For the style of the incised decoration and the animals, cf. a kantharos with strap handle in the Metropolitan Museum of Art, New York, inv. no. 64.17 (online). For further vessels with related, incised animal friezes, cf. I. Jucker, *Italy of the Etruscans* (Mainz 1991) 180 ff., nos. 227–229 with illus. For a bowl with a related, somewhat lower vessel shape cf. Jucker, 185, no. 233 with illus.



23 **A BLACK-FIGURE CUP WITH YOUTH, HIPPOCAMPUS AND FISH**

H. 4.5 cm, Dm. 13 cm. Clay, cream coating, matt red paint.

Greek, Laconian, 550–520 B.C.

CHF 8,800

Thin-walled cup reassembled from fragments, lacunae restored without reconstruction of the decoration. The tondo is coated and framed by a profile and three concentric circles. A youth, whose head, torso and buttocks are preserved, rides to right on a hippocampus with a horse's upper body and the tail of a fish. Two fish and a squid swim to right below its belly and prancing forelegs. Anatomical details rendered by incision and partially offset in added red. The entire scene is enclosed in the tondo. On the exterior a profiled ridge below the lip. The underside is coated; red and black concentric lines and bands frame a corona of rays. Half of one handle preserved. The roots of the other handle are surrounded by lying palmettes with red hearts. The foot is lost.

Formerly Coll. Prof. Conrad Stibbe, until 2010.

For fish drawn in a closely related style, cf. a tondo in a larger Laconian cup that is also related in shape: Allard Pierson Museum, Amsterdam, inv. no. 3765; Beazley Archive Pottery Database, no. 903032; *Corpus Vasorum Antiquorum*, The Netherlands 12, Amsterdam, Allard Pierson Museum (6) 56–57, fig. 64, pl. 334,4–6. C. M. Stibbe attributes the cup to the Allard Pierson Painter.



24 A FRAGMENT OF A SQUAT VESSEL WITH WARRIOR AND HORSE

H. max. 8.2 cm. Light red clay, cream coating, dark grey matt glaze.

Iberian, 3rd–1st cent. B.C.

CHF 2,000

The thick-walled fragment comes from the belly of a fairly large vessel. Part of an ornamental frieze at the upper edge. Below, a bearded warrior with raised lance rides to right. His horse's mane is raised and the reins and the bit in its mouth are clearly visible. The warrior's garment is accentuated by dotted bands. Part of a weapon (?) and a diamond-shaped ornament at the right edge of the fragment. Reverse in reserve with deep grooves from the turning process on the potter's wheel. The thickness and curvature of the wall suggest that the fragment may come from an urn type characteristic of Iberian pottery.

Formerly Gorny & Mosch, Munich, Auction 22.6.2007, lot 431.

Scenes of combat are found on other Iberian vases from this period. Two vases similar in style and motif come from Liria in Spain, cf. A. Garcia y Bellido, *Iberische Kunst in Spanien* (Mainz 1971) 67 ff., illus. 145–146. On these specimens, the warriors ride in the same posture with raised lance, and steer the horse with a bridle. The partial omission of details inside the outlined heads and faces of the horses and warriors is characteristic of all three examples.



25 **A FRAGMENT OF A RELIEF PITHOS WITH TWO HINDS**

H. 15.5 cm. Clay.

Eastern Mediterranean, 7th cent. B.C.

CHF 2,900

The fragment belongs to the frieze of a monumental storage vessel decorated with two registers of figural and ornamental motifs in low relief. At the top a group of slender hinds with graceful legs moving to right; one grazes, while the other strides forwards, looking back over its shoulder. Framed below by two to four relief lines and a fine spiral pattern. Two pronounced lines of mouldings along the lower edge of the fragment. Reverse left raw.

Swiss priv. coll., prior to 2000.

Relief pithoi, magnificent, monumental (H. ca. 1.5–2 m) storage vessels, were made between ca. 750 B.C. and the late 7th century B.C. They were produced in Crete, Rhodes and the Cyclades and decorated in low relief. The Basel pithos with Theseus and the Minotaur from Tinos offers stylistic parallels, especially with regard to the flat rendering of the figures and the thin ribs that frame the friezes. Cf. A. Bignasca et al., *Orient, Zypern und frühes Griechenland*, cat. Antikenmuseum Basel (2002) 100 f., no. 38 with illus.



26 **A STANDING BULL**

H. 7.6 cm. Bronze, solid cast.

Greek, Peloponnesian, Late Geometric, early 7th cent. B.C.

CHF 9,600

The bull stands calmly, its strong legs with cloven hoofs planted firmly on the ground. Its head, with protruding eyes and a slightly flaring snout, is raised attentively. Small, protruding ears just below the curved horns. A ridge running down the neck to the chest forms the dewlap. Genitals represented below the belly. The straight tail almost reaches down to the ground. Intact. Dark, olive-green patina, tool marks on the belly. Votive statuette.

Formerly with Galerie Cahn since 20.1.2003. Thereafter priv. coll. Munich since 2005.

For stylistic parallels, cf. two already fairly naturalistic votive statuettes of bulls from Olympia dating from the late 8th and 7th cent. B.C.: W.-D. Heilmeyer, *Frühe olympische Bronzefiguren. Die Tiervotive*, OF 12 (Berlin 1979) 267 f., no. 886, 905, pls. 113–114.



27 **A RAM'S HEAD APPLIQUE**

L. 4.5 cm. Bronze, hollow cast.

Greek, 540–530 B.C.

CHF 1,800

Plastically modelled head of a ram, open on the underside. Large, almond-shaped eyes; the fur on the forehead indicated by a lozenge pattern. The long, ribbed horns curve backwards and the tips point outwards. Round muzzle with hump. Two human feet on the ram's head. Fragment of an applique from the handle of a bronze vessel, probably a hydria or an oinochoe.

Formerly priv. coll. Holland (1956–1988).

For the style, cf. the ram's heads on the handle of an oinochoe: C. M. Stibbe, *Frauen und Löwen. Eine Untersuchung zu den Anfängen der lakonischen Bronzeindustrie*, JbRGZM 43, 1996, 377, pl. 31.1–3. A handle with a youth whose feet rest on rams: M. Herfort-Koch, *Archaische Bronzeplastik Lakoniens* (Münster 1986), 109, K 99, pl. 14.2. Handles of this type are assigned to the Ephebe Jug Type D, cf. T. Weber, *Bronzekannen. Studien zu ausgewählten archaischen und klassischen Oinochenformen aus Metall in Griechenland und Etrurien* (Frankfurt/Main 1983) 60ff., 281f., no. I.D.14, pl. VII.



28 **A HEAD OF A HORSE**

L. 13.3 cm. Red clay, cream coating, dark red, brown and black matt paint.

Etruscan, 6th cent. B.C.

CHF 13,800

This expressive fragment of a horse's head is a fine example of Etruscan animal sculpture, as powerful as it is vital. The eyes, nostrils, lips, bared teeth and bridle are meticulously rendered and accentuated with polychromy. The clearly modelled structure of the bones underneath the skin creates a very vivid impression of a horse straining at the bit. Sculpted in the round. Probably from a statuette of a horse or Pegasus, which perhaps once adorned a temple roof in the form of an akroterion. Forehead, eyes, cheeks, and entire muzzle preserved. Paint abraded in places.

Formerly Coll. F. Bürki, Zurich, acquired 1979. Thereafter Swiss priv. coll., acquired 1994.

Cf. an akroterion in the form of Pegasus, dated somewhat later, in the Vatican Museums (Museo Gregoriano Etrusco), room 5–6: architectural and votive terracottas (online: [vaticani/museo gregoriano etrusco](http://vaticani/museo-gregoriano-etrusco)).



29 A FRAGMENT OF A SIANA CUP, ATTRIBUTED TO THE C PAINTER

Dm. 19.4 cm. H. 10.8 cm. Clay, added red and white.

Greek, Attic, ca. 560 B.C.

CHF 8,800

Slightly more than half of this black-figure cup is preserved. The bust of a bearded warrior wearing a Corinthian helmet in the tondo. His upper body overlaps the innermost circle framing the tondo, and the tip of the helmet's crest extends over the tondo's border. On the exterior, a youth in short chiton, holding a lance, rides on one of the horses of a biga, leaning back as his steed plunges forwards. On the opposite side the horses' heads, front part of their bodies, the upper body of the rider and the tip of his lance preserved. A pair of opulent palmettes with upwards-curving stems frame the root of the handle and the lost handle. Foot black. Details on the helmet, riders, horses and palmettes offset in red and white. Elsewhere, for instance on the neck guard, they are incised. Reassembled, three fragments restored.

Formerly German priv. coll., acquired from Dr. Kurt Deppert, Frankfurt in the 1970s.

Drawing and ornamentation closely related to the Siana cup by the C Painter in Munich, Staatliche Antikensammlung, inv. no. 8954, with a kneeling warrior in the tondo; horsemen riding in close formation and leaning back on the exterior, cf. H. A. G. Brijder, *Siana Cups I and Komast Cups* (Amsterdam 1983) 111, no. 13, pls. 9d, 11c.







30 **TWO FRAGMENTS OF HORSES' HEADS**

H. 9.3 cm and H. 13 cm. Coarse, red clay, black, white, red and blue paint.

Etruscan, late 6th cent. B.C.

CHF 6,000

The powerfully modelled horses' heads have wide-open eyes with an elongated caruncle, slightly arched brows and pointed eyes which lie close to the head. The harness is modelled in relief and is adorned with discs. The pupils, contours of the eyes, and the decoration of the harness are painted in black, the sclera of the eye in white, and the head in red and blue. Muzzle of the larger fragment reattached. The smaller fragment is reassembled from five parts, breaks partially retouched. Both fragments come from a relief, possibly from a building.

From the Estate of Prof. Frank Fischer (1923–2015), Professor of Law and Rector of Basel University; acquired 1998.

For the style, cf. the polychrome fragment with two horses' heads with bridles from a roof ornament, made of red clay and dating from the same period, in the Coll. M.G-N., Geneva: I. Jucker et al., Italy of the Etruscans, Cat. Jerusalem (Jerusalem 1991) 255 f., no. 329m with illus.



31 **A BULL APPLIQUE**

L. 15.3 cm. H. 7.5 cm. Bronze, solid cast.

Greek, Laconian, ca. 510 B.C.

CHF 14,800

The bull strides to right on thin, taut legs and turns its head. Slim, well-structured, naturalistic body with clearly defined muscles and ribs. Spherically protruding eyes. Ears pricked forward. Sickie-shaped horns. A ridged dewlap runs from the base of the neck to the belly; fatty nape. The long, bushy tail touches the right hind leg. Genitals below the abdomen. This one-sided relief served as an applique. Two grooves on the reverse for attachment to the lower part of the handle of a vessel. Legs partially broken off. Right ear and horns restored.

Formerly Coll. Paris, 1867. Priv. coll. Germany, acquired 2005 from Jean-David Cahn AG, Basel. Published: Jean-David Cahn AG, Cat. Tiere und Mischwesen IV, 2004, no. 31 with illus.

Cf. an applique on a monumental volute crater: B. D. Filow - K. Schkorpil, Die archaische Nekropole von Trebenischte am Ochrida-See (1927) 39 ff., fig. 35 a–c, pl. 7; for another example cf. S. Pfisterer-Haas, Die Bronzegefäße der Staatlichen Antikensammlungen München (2019), no. 57.



32 **BLACK AND RED-FIGURE FRAGMENT WITH FRIEZE OF BULLS**

H. max. 13.2 cm. Clay, red ground.

Greek, Attic, ca. 500–490 B.C.

CHF 1,200

Thick-walled fragment of a lebes or a krater with frieze decoration. In the upper red-figure frieze, two human feet and the lower part of an altar (?) are faintly visible. Below, a black-figure frieze painted in silhouette manner, with a bull that strides belligerently to left with its head lowered. Facing it, bent still lower, the head of another bull. Beneath, a wreath of broad pointed leaves. Very little of the foot is preserved. The interior is black-glazed. Composed of two fragments. Part of a so-called bilingual vessel from the transition period from black-figure to red-figure vase painting.

Formerly Gerhard Hirsch Nachfolger, Munich, Auction 254, 13.2.2008, lot 241.

For the style of the bulls in silhouette manner, cf. a skyphos at the University of Reading, inv. no. 29.X.15, Beazley Archive Pottery Database, no. 350909 (online). Fragments of a slightly earlier column krater with the return of Hephaistos in the Metropolitan Museum of Art, New York, inv. nos. 1997.493 and 1997.388a-eee, are decorated with a similar frieze of bulls (Herakles and the cattle of Geryon) and a corona of rays or leaves above the foot, cf. Beazley Archive Pottery Database, no. 9025952 (online).



33 **A BULL AS HANDLE APPLIQUE**

H. 3.7 cm. L. 5.5 cm. Bronze, solid cast.

Greek, 4th cent. B.C.

CHF 800

The bull has a slender body and stands with splayed legs on a small plinth. The trapezoid head has a rounded muzzle, ovoid eyes, engraved fur on the forehead, small ears and short horns. The folds of the neck and dewlap are rendered by horizontal creases. The bony forelegs have distinctly offset joints and hooves. The genitals are indicated between the powerful hind legs. The spine continues into the tail. Plinth with lateral projection and rivet hole. Slightly worn; part of tail and lateral projection preserved. Handle applique of a tool or vessel.

Formerly Gerhard Hirsch Nachfolger, Munich, auction sale no. 243, 14.2.2006, lot 296.

The plinth was originally attached to a base by means of the two lateral projections and fastened with rivets. For stylistic parallels cf. three statuettes of bulls of the 5th–4th cent. B.C. from the Kabirion in Thebes (Boeotia): B. Schmaltz, *Metallfiguren aus dem Karibenheiligtum bei Theben IV. Die Statuetten aus Bronze und Blei* (Berlin 1980) 75, 80, 82 f., 85 ff., nos. 299, 327, 337, pls. 15, 18–19.



34 **A LITTLE-MASTER CASSEL CUP WITH SIRENS**

H. 9.5 cm. Dm. 14.2 cm. Clay.

Greek, Attic, ca. 530–520 B.C.

CHF 6,800

In the reserved zone between the handles, repeated on each side, a pair of confronted sirens stand with wings widespread and their heads turned back. A red-hearted palmette is attached by a tendril to the roots of each handle. On the offset lip, a pattern of alternating black and red tongues. Below the figured zone, a band of laurel to left, framed by three lines above and below. A corona of fine rays above an all-black base. Inside, a circumscribed dot within a small reserved tondo. Reassembled from fragments. Lacunae are filled in, but the painting has not been reconstructed. Footplate and most of stem modern. Although of the standard Cassel cup type, this example is one of the relatively few decorated with Little-Master figures on the bowl in place of chains of ivy or lotus.

Formerly Coll. Dr. K. Deppert, Frankfurt. Subsequently Coll. Päselt (inv. no. 29), since the 1970s.

For a Cassel cup of standard type, cf. W. Hornbostel, *Kunst der Antike. Schätze aus Norddeutschem Privatbesitz*, Cat. Hamburg (Mainz, 1977) 275–276, cat. no. 243. For an example with figure-work in the handle zone, see *Corpus Vasorum Antiquorum Ireland* 1 (2000) 28, pl. 21.1–3: University College Dublin 104 (old V3022). See further H. A. G. Brijder, *BABesch* 68 (Leuven, 1993) 141, no. 43 for lists.



35 **A LEKYTHOS, ATTRIBUTED TO THE HAIMON PAINTER**

H. 14.3 cm. Clay.

Greek, Attic, ca. 490–480 B.C.

CHF 7,800

Black-figure white-ground vessel for perfume oil. On the body of the flask, Herakles wrestles with the sea monster Triton, whose human upper body ends in a long, winding fishtail. The scene is framed by two nymphs and decorated with ivy tendrils. A frieze of dashes and rays on the shoulder; a chevron frieze with dots above the figural zone. The Haimon Painter and the Haimon Group were active in the first half of the 5th century B.C. Haimon was the last victim of the Sphinx, and as the painter depicted this subject several times, he was given this name by C. H. E. Haspels. Complete, reassembled from fragments. Mouth slightly worn.

Formerly priv. coll. Jean Audy, 1906–1962, Paris. Thereafter Millon auction sale, 21.5.2008, lot 266. Thereafter priv. coll. Germany, acquired 2009.

Due to its shape, the lekythos can be assigned to the class of Athens 581. On the Haimon Painter, cf. C. H. E. Haspels, *Attic Black-figured Lekythoi* (Paris 1936) 130–141, 241–249; J. D. Beazley, *Attic Black-Figure Vase-Painters* (Oxford 1956) 538–583. For the iconography, cf. LIMC VIII (1997) 69 f., nos. 3–20, pls. 42–44 s. v. Triton (N. Icard-Gianolio).



36 **A LEKYTHOS WITH STAG**

H. 17.6 cm. Beige clay, red glaze, added white.

Etruscan, ca. 510 B.C.

CHF 16,000

Shoulder lekythos with conical foot. White-ground picture field with a stag standing to left and turning his head back. Fine incisions delineate the outlines of the body and the contours of the antlers that rise up over the picture field. Interior of mouth conical, rim slightly chipped, a small fragment of the wall (approx. 0.7 x 0.4 cm) reinserted, a hairline crack (L. approx. 7 cm) in the upper part of the wall. Glaze abraded in places. Vessel belonging to the La Tolfa Group.

Formerly priv. coll., Geneva. Thereafter priv. coll. J. P. H., Germany, acquired 2001 from Jean-David Cahn AG, Basel. Published: Jean-David Cahn AG, Katalog Tiere und Mischwesen II, Basel 2001, no. 38 with illus.

The La Tolfa Group generally consists of neck amphorae. A shoulder lekythos within this group is therefore unusual and the type was not known to Beazley. On the group in general, cf. J. D. Beazley, *Etruscan Vase-Painting* (Oxford 1947) 11.



37 **A ROOSTER**

H. 9.3 cm. W. 8 cm. Clay.

Greek or Western Greek, 5th cent. B.C.

CHF 800

In this votive relief the cock stands upright on a small base and looks to right. Traces of strong crimson red on the comb and wattles; the eye is outlined in black. Two small holes to fasten the object. Mould-made and cut along the edge à jour. Edges slightly worn. Minor fragment reattached at the bottom tip of the feathers.

Formerly Bonhams London, Auction 16.5.2002, lot 570.

This type was widespread from the early 5th cent. B.C. onwards. Cf. A. Newhall Stillwell, *Corinth XV,2. The Potter's Quarter. The Terracottas* (Princeton 1952) 155f., pl. 33 with further examples; S. Mollard-Besques, *Catalogue Raisonné des Figurines et Reliefs en Terre-Cuite Grecs, Etrusques et Romains*, Vol. 1, Cat. Paris 1954, 165, no. C 632, pl. 107.



38 **A FRAGMENT OF A LARGE VESSEL WITH PEACOCK**

L. max. 15.2 cm. Light red clay with mica, brown matt glaze.

Iberian, 2nd–1st cent. B.C.

CHF 600

The thick-walled, curved fragment comes from the shoulder of a squat vessel. A small section of the base of the neck is preserved at the top of the fragment. The shoulder frieze is framed by narrow lines and ornamental bands with dashes, schematic tongues and vertical zigzags. The frieze depicts a peacock on graceful feet in front of a large flower with a round centre and fanned-out petals. The tail has semi-oval feathers and pairs of dots for the eyespots. Reverse in reserve. The thickness and curvature of the wall suggest that the fragment may come from an urn type typical of Iberian pottery.

Formerly Gerhard Hirsch Nachfolger, Munich, Auction 248, 6.2.2007, lot 230.

Fanciful birds with fanned wings and long tails are particularly typical of Iberian vase painting. The angled posture of the graceful feet is striking, cf. A. Garcia y Bellido, *Iberische Kunst in Spanien* (Mainz 1971) 63 ff., fig. 136–138. The decoration of warriors' shields on a fragment from Benidorm, Spain, provides a parallel for the large flower, cf. Garcia y Bellido, fig. 144. For Iberian vessel forms, cf. Garcia y Bellido, fig. 131.



39 **A VOTIVE STATUETTE OF A BULL**

H. 5.4 cm. L. 7.5 cm. Bronze, solid cast.

Greek, 5th–early 4th cent. B.C.

CHF 6,000

The bull stands in a static pose with all four legs planted and tail hanging vertically. The body is lean and carefully modelled, with short horns, wavy forelocks and alert ears. The cloven hooves and creased dewlap are rendered naturalistically, and a lively expression is imparted by the wide eyes. Dark green patina. Intact, apart from the end of the tail; corrosion material at the break indicates it was lost in Antiquity. Votive gift. Bulls were vital to Greek ritual practice, as they were the premier animal to sacrifice.

Formerly priv. coll. Surrey, UK, by 2000.

Small statuettes such as this one have been excavated in various sanctuaries, e.g. the sanctuary of Zeus at Nemea, where individuals dedicated them to the god as modest but lasting tributes. A very close parallel in terms of style and scale from Nemea is inscribed on the flank with the dedicant's name; currently in the Spurlock Museum (Urbana, Illinois), see H. N. Couch, *An Inscribed Votive Bronze Bull*, *AJA* 35 (1931) 44–47.



40 **A RED-FIGURE CUP ATTRIBUTED TO THE EPIDROMOS PAINTER**

Dm. 19.5 cm. Clay.

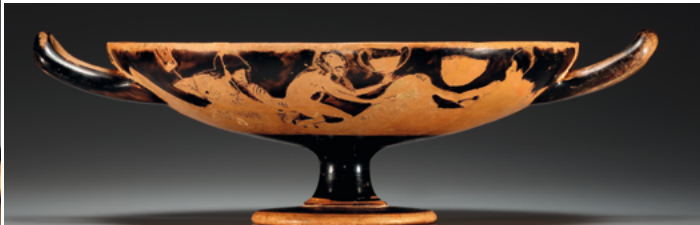
Greek, Attic, ca. 490 B.C.

CHF 7,800

In the tondo, a standing youth makes an offering of meat on long spits over an altar; behind him, a ritual basket (kanoun). Side A: Dionysos reclines to left, shouldering a great vine stock which spreads out above him like a bower. He is flanked by two satyrs with kantharos, oinochoe and drinking horn. Side B: On the left Poseidon, holding a trident and a large kantharos. A satyr serves wine, with oinochoe and kantharos, to a youth at right. Inscriptions: I: Epidoromos (k)alos. A: Epid(oromos kalos). B: Epidoromo(s) kal(os). Reassembled from fragments; a significant section from right centre of tondo to roots of right handle restored. There, traces of an ancient repair. Restoration to foot.

Formerly Coll. Dr. Rolf Blatter, Bern (acquired in the 1970s). Publ. R. Blatter, *Eine neue Schale des Epidromos-Malers*, *Hefte des Archäologischen Seminars der Universität Bern* 2, 1976, 5–9, pl. 1.1–3.

Cf. S. R. Wolf, *Herakles beim Gelage* (Cologne, 1993), 214, cat. no. rf. 12, fig. 46 for a cup fragment by the Kleomelos Painter with, inside, Herakles and a helmeted warrior (Iolaos?) reclining together, which in style and composition may be readily compared with the exterior scenes on the Blatter cup.



41 A RED-FIGURE BELL KRATER WITH ITHYPHALLIC DONKEY

H. 31 cm. Clay.

Western Greek, Lucanian, late 5th–early 4th cent. B.C.

CHF 19,500

In the picture field a nude, potbellied, ithyphallic man, running to left with flailing arms, fleeing from a maddened donkey with erect phallos. The beast of burden itself is chased by a woman in a belted chiton who holds a long stick in her raised right hand. The whole group resembles a scene from a Phlyax play. On the reverse three draped youths are engrossed in conversation. The ground line is formed by a maeander punctuated by two saltire squares; a laurel frieze below the rim. Six drill holes that are grouped together in pairs served to reattach a fragment of the vessel's wall. Complete. Two small chips lost at the foot.

Formerly Swiss priv. coll., acquired 1975. With Bonhams London, 29.4.2004, lot 58. With Christie's New York, 6.12.2007, lot 123. Thereafter Swiss priv. coll. Published in Beazley Archive Pottery Database, no. 9029591 (without attribution).

The main representatives of Lucanian vase painting which began to gain importance in the 2nd half of the 5th cent. B.C. were the Pisticci Painter, the Amykos Painter, the Dolon Painter and the Kreusa Painter. On Lucanian vase painting in general, cf. A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily* (Oxford 1967) 3–185.



42 A RED-FIGURE SQUAT LEKYTHOS WITH NIKE

H. 10.2 cm. Clay.

Western Greek, Campania, 4th cent. B.C.

CHF 5,500

The ovoid body of this perfume vessel with a long neck and a moulded ring foot is decorated with a frontal bust of Nike whose fanned-out wings point upwards. Frizzy hair frames her face. The vase painter drew the eyes, nostrils, lips and Venus ring on the neck with a sweeping brush. The picture field is bordered below by an ovolo frieze. Glaze slightly worn in places. Traces of reddish miltos. Intact.

Formerly French priv. coll.; Coll. J. M. E., New York, acquired in Paris, March 1999.

For the form and decoration, cf. a Campanian lekythos in the Fitzwilliam Museum, Cambridge, inv. G239a, see *Corpus Vasorum Antiquorum* Cambridge, Fitzwilliam Museum 1, 43 pl. (281) 43, 10. For the frontal bust, cf. a Campanian lekythos in the Musée national de céramique Sèvres, see *Corpus Vasorum Antiquorum* Sèvres, 78 pl. (567) 38, 11. 13.



43 A DIDRACHM, AKRAGAS

Dm. 2 cm. W. 8.6 g. Silver.

Western Greek, Sicily, Akragas, 500–480 B.C.

CHF 3,800

Obverse: Standing eagle with folded wings to left, AK– PA. Reverse: Crab.

Formerly Dr. Busso Peus Nachf., Frankfurt/Main, Auction 26.4.2006, lot 45.

SNG ANS 950.



44 **A TETRADRACHM, SYRACUSE**

Dm. max. 2.5 cm. W. 17.2 g. Silver.

Western Greek, Sicily, Syracuse, ca. 445 B.C.

CHF 6,800

Obverse: Quadriga, the horses striding to right; above, Nike flying right to crown the horses; in exergue, ketos to right. Reverse: Head of Arethusa to right, her hair tied in a bun at the back and bound with ribbons, wearing earrings and pearl necklace with pendant. Around, four dolphins swimming to right. ΣΥΡΑΚΟΣΙ-ΟΝ.

Formerly LHS Numismatik AG, Zurich, Auction 23.–24.4.2007, lot 183.

Cf. Boehringer 571; Kraay/Hirmer 88; SNG ANS 184.



45 **A TETRADRACHM, KYZIKOS**

Dm. 2.5 cm. W. 15.2 g. Silver.

Greek, Mysia, ca. 380 B.C.

CHF 2,200

Obverse: head of the Kore Soteira with sphendone, two ears of corn and sakkos to left, ΣΩΤΕΙΡΑ behind the Kore's head. Reverse: lion's head with mouth open and tongue protruding to left and below it a tunny fish. Mint mark: a grain kernel. KY–ZI around the lion's head.

Formerly Münzen und Medaillen AG, Basel, 32, 107. Thereafter Herbert A. Cahn, Basel, 1990s.

SNG von Aulock 1218.



46 **A STATER, TARENTUM**

Dm. 2.1 cm. W. 7.9 g. Silver.

Western Greek, Calabria, Tarentum, 390–385 B.C.

CHF 2,600

Obverse: A nude ephebe, his hair streaming behind him and holding the reins with both hands, rides a horse galloping to right. Below: Λ. Reverse: Phalanthos, nude, rides on a dolphin to left, holding an akrostolion in his right hand. Below: traces of a letter. ΤΑΡΑΣ.

Formerly Coll. R. Maly. Frank Sternberg AG, Zurich, Auction XXXI, 27.–28.10.1996, lot 46.

Cf. FB 408; HH III 870; Vlasto 370.



47 **A LEAPING STAG**

L. 12 cm. Bronze.

Roman East, 1st–3rd cent. A.D.

CHF 4,600

Propelling himself off the ground with tensed hindlegs, the stag leaps elegantly into the air, his front hooves reaching far ahead of him. Fanned-out antlers crown his head. Thick brows emphasise the eyes. Tangs with crossbar below the forelegs. About two thirds of the right section of the antlers restored. Tip of tail slightly worn. Probably attached to the top of the handle of a vessel or lamp.

Formerly private coll. New Jersey, USA, 2000.

Grip appliques representing animals in similarly dynamic poses were very popular in the Roman period. Cf. a stylistically closely related oil lamp with a leaping ibex as grip in the Musée du Louvre, Paris, inv. no. AO 4692 (online). For the stylistic echoes in two goat figures and a comparably dynamic horse bronze and female panther, see A. Leibundgut, *Die römischen Bronzen der Schweiz 3, Westschweiz, Bern und Wallis* (Mainz 1980) 72 ff., 104, nos. 62–64, 116, pls. 96 ff., 133.



48 **AN OIL LAMP WITH SLAIN STAG**

L. (with handle) 12.5 cm. Dm. 9.5 cm. H. (with handle) 4.9 cm.

Beige clay, reddish coating.

Roman, 170–230 A.D.

CHF 600

Clay lamp with short, heart-leaf nozzle and drilled, vertical strap handle. The recessed discus with a central filling hole is framed by two concentric grooves and is adorned in low relief: a stag to left, lying on its side with its tongue hanging out, pierced by a lance. A laurel wreath encircles the shoulder. The lamp stands on a profiled ring foot. Wall partially mis-fired. Reddish coating preserved. A fairly large hole in the discus. Surface chipped in a few places.

Formerly priv. coll. A. L., Baselland, collecting period ca. 1960s–2000.

For the shape and the laurel wreath, cf. A. Mlasowsky, *Die antiken Tonlampen im Kestner-Museum Hannover* (Hannover 1993) 210 f., no. 202 with illus. For stylistic parallels, cf. Mlasowsky, 247, no. 244 with illus. Lamps decorated with animals were highly popular in Antiquity, cf. Mlasowsky, 241 ff. In the present case, the subject gives the lamp the character of a trophy.



49 **A ROUND APPLIQUE WITH STAG'S HEAD**

H. 5.5 cm. Bronze.

Roman, 1st–2nd cent. A.D.

CHF 2,800

The head of a stag, starkly frontal, projects from the surface of this carefully crafted round applique. The ears and upper tines of the antlers are rendered in low relief, giving way to the fully three-dimensional cranium and muzzle of the stag. Fine incision work to indicate fur on upper part of head. Eyes, nostrils, and pedicles naturalistically rendered with incision work and punches. The paw of a large feline rests on the upper edge of the roundel. Recessed reverse with a tang for attachment. Applique intact. Uniform, dark green patina throughout. Part of a decorative element from the yoke of a chariot.

Priv. Coll. H.-D.D., Paderborn, acquired before 2000.

A parallel with regard to form and function is offered by a yoke end with round appliques held by panthers in the Musée du Louvre, Paris, inv. no. INV 792 (online). Stylistically related to a silver-plated bronze applique in the shape of a ram's head dating from the same period in the Princeton University Art Museum, inv. no. 1998-321 (online).



50 **A SILVER-PLATED APPLIQUE OF A COCK**

L. max. 4 cm. Bronze, silver.

Late Roman or Byzantine, 3rd–7th cent. A.D.

CHF 2,200

The cockerel stands on a bar with finely moulded plinth, craning its small head upwards. Its fanned-out tail stands out markedly, while the wings lying flat against its flanks are defined by a ridge and outline. The eyes are ring-punched. The plumage is articulated by extremely fine parallel or herring-bone incising; rows of punched dots and hatching decorate the tail; further rows of dots indicate the feet. The silvered surface underscores the high quality of the piece. Edge of tail worn; small ancient restoration on the back; otherwise undamaged. Head of a decorative pin or fibula or grip applique.

Formerly priv. coll., Austria.

The combination of bronze and silver on jewellery, whether as inlaid work or through silvering, was very popular in the Byzantine period. The silver ennobled what were often lavishly ornate items of jewellery. A good example of this is the crossbow brooch dated ca. 400 A.D. in the Metropolitan Museum of Art, New York, inv. no. 2001.303 (online).



51 **A STYLIZED OWL**

H. 1.8 cm. Silver.

Roman Provinces (?), 1st–4th cent. A.D.

CHF 600

Owl made of sheet silver with semi-circular head and rectangular body standing on an oval base. The eyes and the details of the body are punched and engraved. A loop on the reverse suggests that the owl may have been used as a pendant or formed part of a fibula. Edge of head slightly worn, otherwise intact.

Formerly priv. coll., Bavaria, Germany. Thereafter priv. coll. Munich, acquired 2010 in Germany.

For the style of the engraved and punched decoration, cf. three silver brooches in the British Museum, London, inv. nos. 1903.1013.1; 1903.1013.2 and 1903.1013.3 (online).



52 **A SILVER EAGLE**

H. 2.8 cm. Silver.

Roman, 2nd–3rd cent. A.D.

CHF 2,800

This little bird of prey stands upright with splayed talons on a round plate and with slightly tilted head peers into the distance. Its wings are folded. The silversmith cold-worked various details, including the eyes punched with a small round punch. The scale-like, overlapping feathers on the body and at the beginnings of the wings are structured with short lines. Longer engraved lines delineate the contours of the tail feathers, which are enlivened with finely scored diagonal lines. The figure served as an applique for a vessel or grip.

Formerly Marche Mark Jansen, before 2002.

There was a silver eagle closely resembling this piece in both size and style in the Leo Mildenberg Collection, see U. Gehrig et al., *Tierbilder aus vier Jahrtausenden. Antiken der Sammlung Mildenberg* (Mainz 1983) 198, no. 193 with illus. The parallels are especially evident in the cold-worked details engraved into the piece.



53 A KNIFE WITH DUCK'S HEAD HANDLE

L. 14.7 cm. Bronze (solid cast), iron.

Roman, 1st–3rd cent. A.D.

CHF 1,800

Short, slightly curved iron blade with pointed tip. The short bronze handle ends in a duck's head. Eyes plastically offset. Engraved nostrils and beak. Short engraved lines indicate the plumage. Intact.

Formerly priv. coll., Great Britain, formed in the 1990s. Thereafter priv. coll. P. R., London.

Handle appliques in the form of animals were often used to adorn both knives and keys. Cf. a folding knife with an iron blade and an applique in the shape of a crouching dog grabbing a rabbit in the British Museum, London, inv. no. 1851.0813.45 ([online](#)).



54 **A STATUETTE OF A RECUMBENT SPHINX**

L. 6.3 cm. Bronze.

Late Hellenistic or Roman, probably Egypt, 1st cent. B.C.–2nd cent. A.D. CHF 2,200

Recumbent sphinx with outstretched forelegs and flexed hind legs, her head turned to her left. Her hair forms a wreath around the smooth crown of her head that is pierced by a vertical drill-hole. Powerful, plastically rendered body with pointed breasts between the forelegs. The tail follows the contour of the right thigh. Half of right forepaw preserved; half of left forepaw restored. The sphinx has no wings, which is typical of Egyptian depictions of this mythical beast. Probably an applique from a vessel.

Formerly French art market, 2013.

Cf. a stylistically similar bronze sphinx in the Metropolitan Museum of Art, New York (inv. 00.13.17, online): G. M. A. Richter, *Greek, Etruscan and Roman Bronzes* (New York 1915) 162, no. 402.



55 **A MAGNIFICENT CANDELABRUM WITH LION'S PAWS**

H. (foot) 6.5 cm. L. (shaft) max. 79 cm. Bronze.

Roman, mid–1st cent. A.D.

CHF 2,800

This magnificent candelabrum stands on three legs ending in lion's paws. Each interstice between the legs is adorned by a broad, heart-shaped leaf with finely engraved veins. The ends of the leaves reach all the way up to the hollow shaft, of which the lowest section is preserved. The shaft would originally have been fairly long and have ended in an ornamental support for the oil lamp. Tip of one leaf lost, others slightly worn. The stem of one leaf completely preserved. Two lion's legs reattached. Examples of this type have been found in Pompeii and Boscoreale. Comes with three candelabrum fragments (two shaft fragments and one foot support), most probably from the same find context.

With Sasson Gallery, Jerusalem, prior to the year 2000.

For a closely related foot of a candelabrum from Boscoreale in the Museum of Fine Arts, Boston, inv. no. 98.692, cf. M. Comstock-C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts Boston* (Boston 1971) 353, no. 496 with illus. For complete candelabra with lamps from Pompeii, cf. L. Franchi dell'Orto-A. Varone (ed.), *Pompeji wiederentdeckt*, exh. cat. Antikenmuseum Basel und Sammlung Ludwig, 19.3.–26.6.1994 (Rome 1994) 213–216, cat. nos. 101–105 with illus.



56 **A VESSEL FRAGMENT WITH PANTHER**

W. max. 8.9 cm. H. max. 7.6 cm. Clay, beige coating, red and brown matt paint.

Egypt, Coptic, 6th–7th cent. A.D.

CHF 800

Slightly curved pottery fragment with fine lines from the turning process on both sides. The concave surface is decorated with the painting of a panther striding to right and turning his face, which is depicted frontally, back over his shoulder. The contours and details are painted in brown whilst the fur is rendered in a reddish orange. Reverse unpainted. Beige coating on both sides. Probably from a plate or a shallow bowl.

Formerly priv. coll. of Maurice Bouvier (1901–1981), a Swiss Professor of Law and Economics who lived in Egypt as of 1929 and in Alexandria from 1943–1959. He returned to Switzerland in 1959. Thereafter by descent to his son Jean-Francois Bouvier. Exhibited: Musée Bargoin de Clermont-Ferrand (2008–2009).

For the painting, cf. a Coptic storage vessel in the Musée du Louvre, Paris: C. Neyret, *Les Céramiques coptes du musée du Louvre*, *Mémoire de l'Ecole du Louvre* (1966) no. 161.



57 AN OIL LAMP WITH BIRD APPLIQUE

L. 12 cm. H. 9.4 cm. Bronze, solid cast.

Byzantine or Islamic, 6th–11th cent. A.D.

CHF 1,600

The lamp with elongated heart-leaf nozzle is decorated on the exterior of the rim with triangular appliques. These frame the openwork handle composed of an upright rectangle and a circle with a stylized bird perched on top. The heart-shaped lid with knob and engraved decoration is attached to the lamp by means of a hinge. On the underside of the lamp, the traces of a foot or candelabrum are visible. Intact

Priv. coll. G. P. Lausanne., Switzerland, since 1958.

For a bronze lamp with a related nozzle, foot and upright, rectangular handle topped by a pomegranate applique, cf. Kestner-Museum Hannover, inv. no. 1971, 79: A. Mlasowsky, *Die antiken Tonlampen im Kestner-Museum Hannover* (Hannover 1993) 460 f., no. 453 with illus.



58 A SILVER DUCK'S HEAD PROTOME

L. 4.9 cm. Silver with gilding.

Caucasus, 6th cent. A.D.

CHF 2,000

The duck's long, slightly open bill, the upper half of which is shaped like a roof, transitions into the almost spherical head. The large eyes are both offset by a pair of engraved lines that accentuate the eyes' tear-shaped form. The neck forms the socket and is engraved with a raised zigzag band framed by fine double grooves. Intact. Gilding partially abraded. The protome probably served as the terminal of a drinking horn.

Formerly European art market prior to 2000. Thereafter priv. coll. Surrey, UK, acquired on the UK art market.



59 **A CHILD'S BRACELET WITH CALF'S HEADS**

Dm. max. 4.7 cm. Silver.

Northern Greece, Chalkida or Macedonia, end 6th–1st half of 5th cent. B.C. CHF 1,200

Smoothly worked hoop ending in two stylised calf's heads. The creatures' eyes are ring-punched and behind them are the engraved outlines of the rounded horns. The finely scored lines on the lower edge of the heads represent fur. Traces of gilding. One muzzle worn, otherwise intact.

Formerly Herbert A. Cahn, Basel, 1990s.

Closely related in style to a bracelet of the same size with snake-head termini in the Stathatos Collection, see P. Amandry, *Collection Hélène Stathatos. Les bijoux antiques*, vol. 1 (Strasbourg 1953) 50 ff., no. 118, pl. 22. Unlike those on the more common bracelets of the snake-head termini type, the heads on our bracelet lack a clearly defined mouth opening and sharp teeth.



60 AN INTAGLIO WITH A BILLY GOAT

W. 1.3 cm. Brown-yellow, partly transparent chalcedony.

Roman, 2nd–3rd cent. A.D.

CHF 850

Almost round intaglio. The engraving depicts a billy goat with long horns, goatee and shaggy fur ambling to left on a groundline. Intact. Goats were a highly popular motif for fingerrings and gems in Roman times.

Formerly Gerhard Hirsch Nachfolger, Munich, Auction 252, 25.–26.9.2007, lot 1592.

A nicolo gem engraved with a goat struggling with a satyr is stylistically related: British Museum, London, inv. no. 1872,0604.274 (online).



61 AN INTAGLIO WITH HARE AND EAGLE

W. 1.5 cm. Honey-yellow carnelian with fine brown inclusions.

Roman, 2nd–3rd cent. A.D.

CHF 850

Horizontal oval intaglio. The engraving depicts a hare and an eagle facing left. The eagle stands on the right on a groundline and grabs the hare's tail with his beak, thereby hurling it through the air. Reverse smooth. Lower edge slightly worn.

Formerly Gerhard Hirsch Nachfolger, Munich, Auction 254, 13.2.2008, lot 920.

For the style and motif, cf. a honey-yellow carnelian from the Mildeberg Coll. depicting a hare attacked by a dog: S. A. Kozloff et al., *Tierbilder aus vier Jahrtausenden. Antiken der Sammlung Mildeberg* (Mainz 1983) 190, no. 182bis with illus.



62 A CHILD'S RING WITH GRYLLOS INTAGLIO

Dm. 1.3 cm. Gold, carnelian.

Roman, 1st cent. A.D.

CHF 2,600

The round hoop with semi-circular cross-section widens to an oval setting. This holds a dark red carnelian engraved with a gryllos, a bird with a man's head on its chest. Hairline crack on the edge of the intaglio and on the setting of the ancient ring. The gryllos was a popular motif for intaglios in the Roman period. It performed the function of a talisman.

Formerly Christie's South Kensington, 25.4.2001, lot 307.

For the style, cf. an intaglio with a double-faced gryllos: P. Zazoff, *Die antiken Gemmen* (Munich 1983) 337, no. 106,9, pl. 106.



63 **A RING WITH INTAGLIO**

Dm. 1.3 cm. Gold, carnelian.

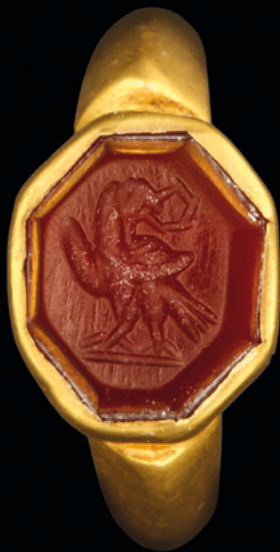
Roman, 1st–3rd cent. A.D.

CHF 3,200

Circular hoop which widens towards the octagonal setting that encloses a high, red, carnelian intaglio with the representation of an eagle striding to left and turning its head to right. It holds a wreath in its beak. The small size of the hoop suggests that the ring was probably made for a child. Setting ancient. Intact.

Formerly priv. coll., Rhineland, Germany, 1970s–1980s.

An eagle holding a wreath in its beak on an intaglio that is probably slightly older than our specimen is related with regard to motif and posture: British Museum, London, inv. no. 1814,0704.2166 (online).



64 **A CAMPANA RELIEF WITH EROTES AND GARLANDS**

L. max. 48.5 cm. H. 20.8 cm. D. 5.8 cm. Terracotta with large inclusions.

Roman, late 1st cent. B.C.–1st half of 1st cent. A.D.

CHF 26,000

Fragment of a relief frieze depicting three Erotes bearing garlands of fruit on a plastically offset ground line. An egg-and-dart moulding at the top of the picture field. Reverse smooth, two oval holes for attachment, profiled rim below. Mould-made. Some surface losses. Campana reliefs are a special type of terracotta relief that was used to decorate buildings.

Formerly Collection of the Swiss industrialist, philosopher and avid collector of antiquities Dr. Arnold Ruesch (1882–1929), Zurich. The object was displayed on a wall in the vestibule of his villa located on the Zürichberg and built in 1920–21. (Photograph published in: *Das Haus Arnold Ruesch: Architekten Müller & Freytag*, in: *Das Werk: Architektur und Kunst*, vol. 17 (1930), issue 12, p. 380). With Galerie Fischer, Luzern, Sammlung A. Ruesch, Zürich, Griechische, Etruskische und Römische Altertümer, 1–2.9.1936, lot 89.

The egg-and-dart moulding on a relief with Dionysos and a maenad in the Vatican, Museo Gregoriano Etrusco, inv. no. 14157, is stylistically related. Cf. A. Borbein, *Campanareliefs. Typologische und stil-kritische Untersuchungen* (Heidelberg 1968) 35, pl. 4.3. For the type, cf. a fragment in the Museum of Fine Arts Budapest, inv. no. T.590.







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